

CD 2012 -- 99/100



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

**2012-13**  
season

## **Gloria!**

Women's Chorus, Men's Chorus, MacMillan Singers,  
& Women's Chamber Choir

Ana Alvarez, David Holler, and Hilary Apfelstadt, conductors

Sunday, December 2, 2012  
2:30 p.m. MacMillan Theatre  
Edward Johnson Building

Lobby Sing - 2 p.m.  
High Park Choirs  
Zimfira Poloz, conductor

The Faculty of Music gratefully acknowledges the generous support of our presenting sponsors



## GLORIA!

### WOMEN'S CHORUS

*Beauty in a moment*

Elizabeth Ziman

*One Sweet morning*

John Corigliano (b. 1938)

*Magnificat*

Randall Stroope (b. 1953)

Diana Calautti, soprano  
Kimberly Bartzcak and Pauline Feng, piano

### MACMILLAN SINGERS

*Lullay my liking*

Stephen Chatman (b. 1950)

Jessica Wright, Shauna Yarnell, Jocelyn Fralick, alto  
Patricia Auchterlonie, Ally Smither, Lizzie Hetherington, soprano  
Elizabeth Bawel, harp

*Lo, how a rose*

Steven Sametz (b. 1954)

Choir I - Women's Chamber Choir  
Choir II - MacMillan Singers (Lizzie Hetherington, soprano)  
Elizabeth Bawel, harp

*The Lamb*

David Ashley White (b. 1944)

*The Lamb*

John Tavener (b. 1944)

Melissa Morgan, conductor

*Make we merry*

Healey Willan (1880 - 1968)

### MEN'S CHORUS

*Gloria*

William Mathias (1934-1992)

*Messe brève No. 5 aux séminaires*

Charles Gounod (1818-1893)

*Kyrie*

*Gloria*

*Sanctus*

*A L'Élévation*

*Agnus Dei*

Matthew Stainton, Stephen Frketic, David Holler, conductors

Jessica Leung, flute

Charna Matsushige, violin

Eslin McKay, violin

Chris Arnold, viola

Jenny Cheong, cello

Cassie Luftspring, organ/ keyboard

*Ave Maria*

Damien Macedo, tenor  
Liam West, tenor  
Andrew Lieflander, baritone

Franz Biebl (1906-2001)

*Past Three O'Clock*

Cary Ratcliff (b. 1953)

## INTERMISSION

### WOMEN'S CHAMBER CHOIR

*O nata lux*

Lynn McMurray, conductor

Eleanor Daley (b. 1955)

*Three Carols*

*Quelle est Cette Odeur Agréable?*

Elizabeth Bawel, harp  
Michelle Chang, oboe

arr. Kevin Riehle

*Patapan*

*I saw three ships*

Ariella Flatt, soprano  
Eunseong Cho, piano I  
Shara Sun, piano II

arr. Sandra Peter  
arr. Tom Shelton

### WOMEN'S CHAMBER CHOIR & WOMEN'S CHORUS

*Gloria*

Ruth Watson Henderson (b. 1932)

Marianne Greene and Kate Clarke, trumpets  
Jonathan Fisher, horn  
Peter Bye, trombone  
Avichay Jacobus, tuba  
Alejandro Céspedes and Nathan Petitpas, percussion

### MASSED CHOIRS

*Gloria Fanfare*

Marianne Greene and Kate Clarke, trumpets  
Kimberly Bartzcak, piano

Jeffery Ames (b. 1969)

# Program Notes

## WOMEN'S CHORUS

American composer John Corigliano uses the transcendent beauty of E. Y. "Yip" Harburg's poem about an anti-war voice praying for peace as the basis for *One Sweet Morning*. Corigliano represents the framework of hope in times of war with chromatic scales, sweet but energetic melodies, and extreme dynamic changes.

Elizabeth Zima is a young American composer and singer who created this mirror form piece whose melodies range from clear to mystic. The tonal purity of *Beauty in a Moment* seems to reflect the positivism of a better world.

This vibrant and rhythmic canticle or *Magnificat* reflects the joy of Mary as she contemplates her impending motherhood. American composer Randall Stroope employs antiphonal textures between the piano and the chorus, and uses repeated patterns in order to energize the piece.

## MACMILLAN SINGERS

*Lullay my liking* and *Lo, how a rose* share several common elements: each is based on an old, traditional text; each uses harp in the accompaniment; each uses treble voices to contrast with the mixed (SATB) texture, the former as a simple solo melody, and the latter with an SSAA/SATB two-choir texture. *Lullay my liking* has a repeated chorus that connects the verses. *Lo, how a rose* is one of 25 annual settings that arranger Stephen Sametz has developed on Praetorius' well-known tune. In this one, published in 2012, Sametz contrasts not only voicing, but language, with the women's chorus singing primarily in German and the mixed chorus singing mostly in English.

*The Lamb*, by British poet William Blake, was published in *The Songs of Innocence and Experience* in 1789. Today we perform two

unaccompanied four-part choral settings of Blake's poem; it is a remarkable coincidence that both composers share the same birth year of 1944. David Ashley White is Director of the School of Music at the University of Houston. He interprets this text in a hymn-like manner, using homophonic texture and dissonant harmonies to capture the essence of the questions posed in the text. White's version begins in a minor key yet ends on a strong D major chord. Paired with this setting is the well-known version by British composer Sir John Tavener. He wrote *The Lamb* one afternoon for his nephew Simon's third birthday in 1982. Tavener infuses elements of Gregorian chant and Eastern Orthodox musical traditions into his setting. A converted Orthodox, Tavener reflects his faith within the first few bars of the soprano introduction. Using only seven pitches, he creates a melody that is free, distinctively modal, and memorable.

*Note by Melissa Morgan*

## MEN'S CHORUS

William Mathias is a Welsh composer, born in Whitland, Carmarthenshire. He was a child prodigy, playing the piano at the age of three and composing at the age of five. He is perhaps best known for his music written for the Anglican choral tradition. His most famous anthem *Let the people praise Thee, O God* was written for the 1981 royal wedding of Prince Charles and Lady Diana. The *Gloria* performed today was commissioned by the Pontarddulais Male Choir at the choir's Tenth Anniversary Concert in Swansea on December 5th, 1970.

Although Charles Gounod is best known for his *Méditation sur le 1er Prélude de Piano de S. Bach*, which later became *Ave Maria*, and his opera *Faust*, his catalogue of works mark him as primarily a composer of church music. He was the organist and choirmaster of an important church in Paris and even studied for the priesthood. His time in Italy,

especially his experience with a cappella Italian vocal polyphony, affected him and his compositional style deeply. *Messe brève No. 5 aux séminaires* was composed in

1872 using many of the compositional techniques expected of church music of the

In particular, this music appeals to the emotions of the congregation and has a simplicity of construction, allowing even small congregations and amateur choirs to perform this work. Many of the melodies are influenced by Gregorian plainsong.

German composer Franz Biebl wrote primarily choral music. He was an assistant professor of choral music at the Mozarteum Academy of Music in Salzburg, Austria, where he taught voice and music theory. The *Ave Maria* was originally composed for double male chorus, but due to its popularity, the composer himself arranged the work for SATB and SSA choruses as well. Originally not popular in his homeland, the piece became an international success when brought to the U.S. and eventually recorded by Chanticleer.

Dr. Cary Ratcliff is a native of California, studying composition at the Eastman School of Music. He has composed large scale works, including an oratorio, a Requiem, solo concerti, and an opera, as well as chamber works and pieces for children's choirs.

*Past Three O'Clock* is one of many carol arrangements by the composer. The refrain and tune of this piece can be traced back to the 17th century.

Notes by David Holler

## WOMEN'S CHAMBER CHOIR

Eleanor Daley's *O Nata Lux* for SSAA chorus combines both traditional Latin and English text. Using close voicing and parallel movement, especially in the upper parts, Daley creates an effect evocative of light in both its shimmering texture and also its

clarity. The unison sections give the piece a chant-like quality, and a sense of reverence.

Note by Lynn McMurray

The three carol arrangements by contemporary American conductor/arrangers provide a study in contrasts. The lovely French carol, *Quelle est cette odeur agréable?*, has brief harp and oboe interludes between each verse. Voicing ranges from unison to three-part but the texture remains relatively simple to enhance the beauty of this beautiful melody. The familiar *Patapan* begins with an alto ostinato accompanying the melody line. Verse 2 has the altos sing the melody enhanced by three-part treble motifs, and then all voices sing the beginning of verse 3 in octaves. The ending combines all of these elements. *I saw three ships*, a simple tune in a lilting 6/8 meter, is effectively set for four-part treble voices and four-hand piano that greatly contributes to the overall impact of the singing.

Ruth Watson Henderson's *Gloria* was commissioned by and dedicated to Doreen Rao, former Director of Choral Activities at the University of Toronto. The predominantly three-part vocal texture is reminiscent of Stravinsky's angularity and objectivity, the colour contrasts, varied dynamics and syncopated rhythms remind us of Poulenc and the use of brass with treble voices suggests the influence of Vivaldi, a composer who spent much of his career composing for women.

Notes taken from the published score

## COMBINED CHOIRS

Jeffery Ames' energetic *Gloria Fanfare* makes an effective closing to our program today. Featuring alternating 6/8 and 2/4 meters, accompanied by two trumpets and keyboard, this music uses a combination of Latin and English text in a celebratory ending for our programme.



## WOMEN'S CHORUS

### SOPRANO I

Veronika Anissimova  
Ayesha Barboza  
Sarah Bissonnette  
Eliza Jane Cassey  
Mary Constance Christidis  
Lindsay Foote  
Eleanor Hart  
Emma Johnson  
Anais Kelsey-Verdecchia  
Hiu Tung Lee  
Yoo Jin Lee  
Jana Luksts  
Sojung Park  
Luksimi Sivanewaralingam  
Natalie Sommers  
Nevala Tkachuk  
Cara Tors  
Evita Victoria Trembley  
Sophya Voronko  
Imogen Wasse

### SOPRANO II

Catherine Alulio  
Madison Angus  
Diana Calautti  
Yu-Han Chiu  
Monica Dafoe  
Gabriela Silvia Farias  
Rachel Fawcett  
Pauline Feng  
Stephanie Gamponia

Ziqi He  
Margaret Hillyard  
Tatiana Jaluvka  
Nadia Kim  
Taehyung Kim  
An Qi Li  
Xiuhui Ling  
Alexandra Mckeen  
Hilary McLaughlin  
Allison Murrell  
Jamie Naka  
Angelina Ng  
Rebecca Orsini  
Maylin Ortega Zuleta  
Greta Pylypczak  
Aubrey Tham  
Anna Tobiasz  
Rebecca Townsend  
Se Ye  
Junjia Zheng

### ALTO I

Kimberley Au  
Emily Bruch  
Andrey Campbell  
Oleksandra Chaplygina  
Michele Comrie  
Emilee-Mae Feely  
Piu See Ho  
Su Hyun Kim  
Siobhan Knowles  
Christal Law

Yuen-Shan Leung  
Soojeong Oh  
Caroline Pai  
Caroline Reynolds  
Tamar Rubin  
Natalya Sandul  
Natalia Soltes  
Eun-Jung Suh  
Tiffany Taghabon  
Maia Van Raes  
Liberty Vorvis  
Corinne Wong  
Yu Yang Wu

### ALTO II

Eun-Jung An  
Yo Yi Chen  
Marina Davis  
Taeyoung Kim  
Yoosyun Kim  
Stephanioe Kwan  
**Christina Labriola\***  
Claire Lee  
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## WOMEN'S CHAMBER CHOIR

### SOPRANO

Emma Barnaby  
Ann Chau  
Yvette Coleman  
Stacy Collins  
Laura Crowe  
Laura Finlan  
Ariella Flatt  
Rebecca Genge  
Christina Heppelle  
Maki Ishida  
Lynn Isnar  
Grace Kim  
Hilary Mallinger

Alexandra Park  
Emily Pearce  
Aubrey Tham  
Bronwyn Thies-Thompson  
Clarisse Tonigussi  
Chanelle Tseng  
Robin Whiffen  
Fiona Wu

### ALTO

Kari Abraham  
Sarah Basciano  
Eunsun (Christine) Chung  
Jardena Gertler-Jaffe

Ashley Harris  
Gina Lee  
Daniele Loach  
**Lynn McMurray\***  
Danbee Moon  
Edmee Nataprawira  
Katriona Olsen  
Natalie Sandul  
Shara Sun  
Aubrey Tham  
Samantha Tseng  
Marta Vodinelic  
Veronica Vuong

## MACMILLAN SINGERS

### SOPRANO

Patricia Auchterlonie  
 Laura D'Angelo  
 e Hetherington  
 Alexandra Jelilyan  
 Cassie Luftspring  
 Yujene Oh  
 Meave Palmer  
 Brittany Rae  
 Ally Smither  
 Hannah Tarder-Stoll

### ALTO

Sylvia Chouljian  
 Emily D'Angelo  
 Natalie DiNardo

Siobhan Donovan  
 Jocelyn Fralick  
 Lydia Harper  
 Britta Johnson  
 Mira Jung  
 Megan McCarthy  
**Melissa Morgan\***  
 Jessica Wright  
 Shauna Yarnell

### TENOR

Andrew Adridge  
 Daniel Denino  
 James Duong  
 Martin Lee  
 Lorenzo Madrazo

Conor Murphy  
 David Simon  
 Tiago Vieira  
 Kenzie Yango

### BASS

Andrew Aitchison  
 Jason Caron  
 David Debono  
 Stephen Frctetic  
 Lucas Harris  
 Mathias Memmel  
 Aaron Junqui Qiu  
 Lutzen Riedstra  
 Dan Ryan  
 Matthew Stainton

## MEN'S CHORUS

### TENOR I

Rashaan Allwood  
 Sean Goldman  
 Marko Kobelak  
 Damien Macedo  
 Alexander Mieszkalski  
 Sheldon Powell  
 Cameron Shahbazi  
 Seth Turner  
 Joshua Yeo

### TENOR II

than Bae  
 die Chuong  
 Konrad Gajewski  
 Jason Huang  
 Paris Kaperonis-Bountris  
 Allen Li  
 Daniel Newton

Cody Powney  
 Douglas Price  
 William Snyder  
 Giovanni Spina  
 Robert Taylor  
 Liam West  
 Willyn Whiting

### BASS I

Aidin Beck  
 Gian Carlo Candinario  
 Dario Carpino  
 Samuel Chan  
 Joohyung Chang  
 Herman Chow  
 Andrew Clark  
 Gerardo D'Urzo-Greens  
**Stephen Frketic\***

John Leonard  
 Adrian Ling  
 David Miller  
 Andre Mina  
 Lucas Penner  
 Daniel Robinson  
 Chris Soong  
 Joe Wu

### BASS II

Michael Bridge  
 Kevin Cheung  
 Trevor Hower  
 Andrew Lieflander  
 Brian Meadows  
 Aylmer Menezes  
 Adam Parker  
 Matthew Stainton

\*Assistant conductor

## Choral Orchestral Greats

Sunday, February 3, 2013, 7:30 p.m. MacMillan Theatre

**BEETHOVEN** *Mass in C* | **BRAHMS** *Nänie* | **SCHUBERT** *Symphony No. 8*

UTSO, MacMillan Singers, Men's Chorus, Women's Chamber Choir and  
 the Cawthra Park Secondary School Vocal Ensemble. Hilary Apfelstadt,  
 Ana Alvarez and David Bowser, conductors. Tickets: 416-408-0208 or at the door

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